

Some Remarks on Certain Vocal
Traditions in Wales.

BY

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I FEEL greatly honoured by the request which has been made to me on the part of the Council of the Society that I should open a discussion upon certain points which I partially dealt with at the very successful joint meeting of this Society and the Welsh Folk Song Society at the National Eisteddfod in London on the 14th June 1909. I hope you will not feel too greatly disappointed when you find, as you are certain to do, that I must disclaim speaking with authority on any of the points to which I may refer, and that my position is not that of a teacher or expounder of any kind, but that of an inquirer, a more or less intelligent ignoramus who puts questions to which he himself frankly confesses that he does not know the answers.

On the whole I shall attempt a survey of ground which has long been familiar to myself as being a region in which there were questions to be asked, answers to be sought, and possible solutions of problems to be considered in the light of knowledge fuller than my own. Elfed reminds me that I had attempted something of the same sort before the Cymmrodorion Society of Llanelly

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some sixteen years ago; and I have felt that I would like to go on with the subject and to work it out, but I could not flatter myself that I had in any way put myself in possession of definite information sufficient to make up a contribution to the sum of existing knowledge worthy of submission to this Society; and consequently the ideas which had been floating before my mind, and which I have frequently discussed with our honoured Chairman and others, have not appeared in any published form so far as I am concerned.

Crude and imperfect as my remarks must be under such circumstances, I nevertheless welcome the request that I should lay them before you, not as an exposition but as the basis of an appeal for further enquiry and research, and of a call to my fellow members and others to promote such enquiry and research by all means that may lie within their power, individually or collectively.

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The suggestions I shall have to offer are therefore tentative merely,—I can promise you nothing more than that—but I earnestly hope they will result in a long pull, a strong pull, and a pull all together on the part of the members of this Society and in good individual work being done by many of you; for there is, it seems to me, much information to be gathered in various directions before it becomes too late. “Cared doeth yr encilion.”

31 July 1944
I am to speak to you about “certain vocal traditions in Wales”; and I may explain now that, though I may have to treat these somewhat discursively and to pass from one head to another and back again, the three main heads of my observations to you to-night are the traditions of (1) an older scale in melody, (2) the oratorical *hwyl*, and (3) *pennillion* singing. Round these three cluster sundry cognate topics, which I trust I may be able reasonably to keep in order.

The first topic on which I shall venture to say something to you is, then, what I believe to be a certain traditional way of singing certain of the old Welsh melodies, which our present more instructed age is gradually losing sight of. If there be anything in the views I shall endeavour to sketch to you, it becomes of great importance to recover with accuracy the precise way in which these melodies used actually to be sung.

We all know that, thanks to the labours of Mrs. Mary Davies, Dr. Lloyd Williams, and others, we have seen the establishment of a vigorous Welsh Folk Song Society, whose aim is to preserve the old folk song melodies of Wales, or as many of these as may be, from oblivion. The establishment and existence of a Society such as this, to which we may make an appeal for research and enquiry on a basis of impartial accuracy, so far as this may be obtainable, renders the position a very much more hopeful one as regards the recovery and recording of exact information as to the traditions of our Welsh melodies, or some of them, before these traditions wholly escape from knowledge and pass into oblivion, than it has been during recent years. Let us, therefore, in all ways welcome the Welsh Folk Song Society, let us inspire it if we can, as I have no doubt we can do, with a passion for accuracy and fidelity to the true traditions, whatever these may prove to be, and let us support and back it up in its task with all our might. It has a great and interesting task to accomplish, with which every Cymmrodor should actively sympathise and in which, if he can, he should help.

What, then, must be the object, the aim, the purpose of such a Society as the Welsh Folk Song Society? To preserve the whole folk-song of Wales still remaining extant. As it actually was sung, or as somebody in the twentieth

century thinks it ought to have been sung? As it actually was sung, of course. There can be no question as to that. We, as Cymmrodorion, could give no other answer than this. Then, if that be so, the next question comes to be, how is such a result to be achieved? The problem is, given a folk-song, sung by someone who can sing it as it used to be sung, how is one to obtain a record of it, such that, when the record is re-translated into sound, the sounds given forth upon the reproduction shall be the same as those given forth by the original singer?

The ordinary method is familiar enough: you hear a tune, you write it down, and there you have a record, from which, at any future time, you, or someone else, may sing the tune. If you are a Tonic-Solfaist, you will write the tune down in Tonic Solfa; if you are a Staff-Notationist, you will write it on a staff of five lines; if you are the Editor of a musical publication, you may get the tune printed in one or other or both of these conventionally recognised methods of notation of musical sounds.

But observe what an enormous tacit assumption underlies all this. One assumes that the tune is itself capable of being written down in Tonic Solfa or in the Staff Notation. One takes that for granted, as a matter of course, without question; it must be so, therefore it is. But the very fact, which one ought to wish to record accurately, may, in some cases, be that the tune itself is *not capable* of being written in either the Tonic Solfa or the Staff Notation; that it is, in some way, queer or weird or barbaric or peculiar in its intervals.

What is one to do in such a case? The natural procedure is to do the best one can with the means one has at one's disposal, to note down the tune as nearly as one can, and to dismiss the discrepancies from one's

mind with the remark, "Oh the singer, poor creature, was singing out of tune!" So one records the tune in one's Tonic Solfa notes or in one's ruled notebook, and when one comes to sing the tune again from the record, it sings smooth and "in tune"; but it presents none of the quaint queerness of interval of the original. In this way, one has made a misleading record, which is, perhaps, a good deal better than no record at all, but is erroneous, because it is not "true to Nature", as Wil Bryan says.

Someone has sagely remarked that there is a great deal of human nature in people; and skilled musicians are no exception to this general proposition.

I suppose there is no doubt that anyone who has been brought up on a system of any kind is apt to take for granted that the system to which he has given his allegiance explains everything, and that anything which does not seem to harmonise with his system is self-evidently wrong. He becomes wedded to his system, and he gathers round him a growth of preconceived ideas, on which he bestows his affection. Take the position of the Highland bagpiper. I wonder whether any of the members of the Society have ever heard "The Old Hundredth" played slowly on the great pipes on what those learned in pipe music call the "imperfect scale". I have, and the memory of the affliction has lingered with me many a long year. Why was it an affliction? Because the intervals of the scale on the pipes were very different from those required in the "Old Hundredth"; but for certain classes of pipe music—coronachs, pibrochs, laments—the intervals in the so-called "imperfect scale" are simply and definitely right. If any ardent Tonic Solfaist with his Modulator were to propose to reform the bagpipes by adapting them

to the modulator scale, the whole bagpiping world would unanimously scout the idea, and would say he had taken the very soul out of the instrument, which he had rendered no more capable of stirring the blood to bravery than a squeaking clarinet at the door of a corner tavern. You cannot write "imperfect scale" bagpipe music accurately on the modulator scale at all; and, if you can do it on the staff notation, it is only because the reproduction from the printed page is done on the bagpipes. If you try to play a page of bagpipe music on the violin (unless, indeed, you are a West Highland violinist), or try to sing it, you do not get quite the same tune, and the trained bagpiper, who hears the reproduction, thoroughly despises it, and says it is wrong and has no "bite" in it. The bagpiper does not use the same scale as the Tonic Solfaist or the Staff Notationist, and, musically, he and they think not the same thoughts, have not the same preconceptions as to what should be, speak not the same musical language, and, in short, are musically aliens to one another. And yet, each is right in his own place and from his own point of view. Each is the product of his environment and of a development which traces back into history.

The Tonic Solfa scale, the harmonic scale—*d, r, m*, etc.—is, itself, a product of development quite recent in the history of the world. You have to pre-suppose people who could sing, and that then these people took to singing in parts. Now, as to singing in parts, there is nothing more amazing than to find how very modern an idea this is everywhere, apparently, except in Wales or regions of England affected by surviving Welsh influence. Part singing and choral singing in parts are comparatively quite new in the history of the world. It is only about 280 years since the chord of the dimin-

ished seventh (**s₁ t₁ r f**) was discovered on the Continent, though the chord of the ninth (**s₁ t₁ r f l**) was known in Wales five or six hundred years ago, as the Ashford School MS. in the British Museum shows; provided always that the MS. itself is of that age, as to which we may form our own opinion. Giraldus Cambrensis has a lively description of the *penchant* of the Welsh people of his time for part singing. They sang in many parts, while in Yorkshire (an old Welsh district) they never got beyond two; but, Giraldus appears to have believed that as regards the rest of Europe, there was no part singing at all. In this he probably went too far; but be this as it may, come the discovery of the charm of part singing sooner, or come it later, once it does come, the effect is immediate. Those who sing together make a concord of sweet sounds and rub off one another's corners, so as to make the concords go sweetly and smoothly. We see the same thing nowadays in some violin quartettes; if the players play with one another regularly, and never play in an orchestra, they tend to rub off one another's corners and to end in perfect harmonic smoothness. This result is reached by modifying the intervals until the harmony comes smooth, and then we are landed in the true Harmonic Scale, the scale of the Tonic Solfaist. Put the question to a scientific acoustician, why, among all the intervals which are somewhere about say a major third, the Tonic Solfaist's interval, *doh* to *me*, sounds best in harmony, and he will give you a mass of mathematics and physiology, the basis of all which is that that interval, among all those which lie in its neighbourhood, gives you two notes, the numbers of vibrations in which present the simplest numerical ratio to one another. For example, if the *doh* have 400 vibrations per second, the *me* will have 500 exactly, not

499 or 501 or any other number of that kind. But the singer knows nothing of all these matters; he only knows that the interval *doh me* sounds well in harmony, that *me* goes well with *doh*, and that given a *doh* the corresponding *me* seems to be in tune with it.

The Staff Notationists' scale is different from this: it is a product of a more complex civilisation in music. Violins and their kindred generally can produce the true harmonic scale, or any other scale; so, they say, can trombones; but harpsichords and other instruments of fixed pitch led to horrible results if they were tuned to the key of C or G or F with pure intervals in the harmonic scale of that key. You had to keep to the key for which the instrument was tuned; if you ventured on transitions, or played in other keys, the instrument gave beats and was said to bay like a wolf. If you wanted to avoid this you must have an impracticable number of keys to the octave on the harpsichord or organ. The difficulty came to a head in the time of John Sebastian Bach, who cut the Gordian knot by splitting the difference. "Don't try to put anything exactly in tune; put everything a little out of tune; make the octave consist of twelve exactly equal semitones. We know that's wrong, but we shall get accustomed to it." Such was his advice, and all the advances of orchestral music since his day have been rendered possible through everything being a little out of tune. The staff notationist therefore has his own scale, and a very arbitrary one it is; for example, his major third does not present the ratio of 4 to 5 but of 4 to 5.039684, which is quite enough to make the violinist put his finger down at a point about one-fourteenth of an inch from where it should be for true harmonic intonation, to make the interval of a major third sound rough instead of smooth on a harmonium, to make the pianoforte unconvincing as a means of expressing a

simple melody unharmonised, to make the "natural singer" not quite in tune for orchestral accompaniment, and, as it is recorded, to have made the infant Mozart weep when he heard the equal-semitoned scale for the first time.

The Staff Notationist, pure and simple, has a knowledge of intervals equal to that which his pianoforte or his harmonium might be supposed to have. He recognizes thirteen tones of absolute pitch in the complete octave, and out of these he makes up all music; but if you talk to him of a "grave minor sixth" as being the interval between C on the one hand and a note lying between G \sharp and A \flat on the other, you are very apt seriously to bewilder him. Such an idea is wholly foreign to his practical philosophy, which gets over practical difficulties by ignoring so much, and by fitting everything into John Sebastian Bach's Procrustean bed. His training, to say the least of it, does not prepare him for dealing with strange intervals unless he has taken it a good deal farther than is usual or than is at all needful for his ordinary practical purposes.

The Solfaist, on the other hand, has a far more flexible mind in relation to the possibility of getting at tones not on the original scale, with the aid of successive transitions to the right or to the left on his modulator; but so long as he is in any one given key he is bound to the just intonation of the tones in the harmonic scale of that key.

Both, then, are hide-bound by the preconceptions of their system, the one by that of absolute pitch of equal semitones, the other by that of tonality in the harmonic scale of the key in which one happens for the moment to be.

Such, then, are the prepossessions and the preconceptions of the pure staff notationist and the pure solfaist respectively, and though we may find solfaists who read the staff notation as if it indicated modulator intervals (which

it does not), just as we find bagpipers reading it as if it meant bagpipe intervals (which, again, it does not), the two standpoints are very discrepant, and the result is that we have two different scales to deal with even in our present actual musical life, the scale of natural vocal part singing and the scale of instruments of equally tempered pitch. Still, we get on fairly well with these, as they do not differ too much from one another, and on the whole we are content.

Of these two scales the later, the Staff Notationists' equally tempered scale, can in any case have nothing to do with folk-song, for it is an artificial product of a wholly different order of ideas. The other scale, the scale of the Solfaist, the harmonic scale, the scale of natural part singing, may quite well in some cases be perfectly adequate for dealing with folk-song among a people with whom part singing has, as it were, got into the blood; and in such cases there is nothing to prevent the staff notation being used, for purposes of recording, to represent the true harmonic intervals.

But is this necessarily so in all cases? What would either a Solfaist or a Staff Notationist do if he had to take down melodies sung to him by an Arabic, a Japanese, or a Chinese singer? He would find himself in a new world, a world not of full tones and semi-tones but of quarter-tones and strange intervals not at all provided for by his modulator or his five-barred gate. He would promptly have to confess that there were more things between heaven and earth than had been dreamed of in his musical philosophy. The result might be appalling to his ears, trained to the diatonic scale; but it must be music in its own way, for it roused the Oriental to an ecstasy; and our British musician would learn that there were other scales in the world than the harmonic scale, or the scale of the grand

piano. He might make an attempt to write down the melody as nearly as he could: then on his performing the melody to the Arab from his written version of it the Arab might well fail to recognize it as a melody of any kind; there had been a flaw in the process of recording, on account of the preconceptions of the recorder, who had been obstinately British in his ideas as to what was possible, and had unconsciously deafened his own ears to what was actual.

Now, imagine that in some region of Arabia a portion of the community had, at some remote period, discovered the pleasure of concerted singing, had gradually rubbed off each other's corners and worked their way into the harmonic scale as a means or method of singing, had got their ears attuned to this, and had invented melodies accordingly; while at the same time the professional solo-monger had gone on his way keeping up the traditional and older way of singing in quarter tones and other weird intervals, without regard to harmonisation or any attempt in that direction. Into this region in fulness of time comes a solfaist with his notebook, to collect the musical treasures of the land. With the melodies of the former class he would feel quite at home; he could write them down accurately and reproduce them accurately: but the melodies of the other class would bewilder him, and he would have to take some special means to ensure accuracy in his transcripts, or else bring away a false record.

I have a very strong impression, amounting to conviction, that there is something of this sort to be dealt with by those who concern themselves with collecting the musical treasures of Wales in particular.

On the one hand, we have many melodies remarkable for their smoothness and their capacity for being har-

monised. Nearly all the “Welsh Melodies” which have become widely popular are of this class. These melodies are in the pure harmonic scale, so that the Solfaist is completely at home among them, and can record them accurately and reproduce them accurately. As an example of this class let me note down a tune I got from my mother two years ago, she having learned it from her uncle about the year 1835 or 1836.

“Y DERYN DU.”

Key C.

{ :s .s | d' :— :s | l :f :— | m :ṣ || s ,s ,s | d' :— }
Deryn | du sy'n | rhodio'r | gwledydd || Tydi a | wyr }

{ :s | l :— :f | m :s || s ,s ,s | f' :— :m' | m' :— }
yr | hen a'r | newydd || A roi di | gy - nghor | i }

{ :r' | r' :d' || t | l :t :d' | r' :— :d' | t :— }
fach. | genyn || Sydd | y - - ma'n | ta - - rio's | gwell }

{ :l | l :ṣ || f | m :f :s | l :d' :— .t | d' :— ||
na | flwyddyn, || A | roi di | gy - nghor i | mi ? ||



This was sung to me with absolute correctness on the harmonic scale ; and it is clear how well adapted it is for harmonisation.

The existence of tunes of this class enables us to understand the possibility of the existence of the part-singers described by Giraldus Cambrensis ; and it also enables

us to understand something of the nature of the contest at Cadwaladr's Eisteddfod long ago—A.D. 700, they say—in which it was decided, as against melodies of the *Pibau Morfydd* type, which were censured for their in-harmonious effect, that “none could sing with true harmony but with *Mwynen Gwynedd*, because that it was in a key which consisted of notes that formed perfect concords, while the other was of a mixed nature”. It would almost seem as if such a reason could not have been as much as thought of, nor the tradition of such a reason have taken origin, at any such early date nor, possibly, for many a long age afterwards, except among the Cymry.

The tune *Mwynen Gwynedd* has come down to us; it can hardly have altered essentially in type during the transmission; and as it stands it is one of the smoothest of all the Welsh melodies. It runs thus, say in key B \flat :—

{ | d :t, .,l, | s, :— | d :r .,f | m .r :— }
 { | d :t, .,l, | s, :— | d :r .,s | m .d :— ||
 { | s .,f :m .s | f .f :r, m.f | m .m :d, r.m | r .r :t, d.r }
 { | d .d :l, t, d | t, .l, t :s, .,s, | l, .,t :d .r | m .d :— ||



The other class of melodies is, to my ear, of a wholly different type. In them the scale is, if I may say so in order to make my point clear, barbaric. It has no relation to the demands of harmonisation and seems to pertain to the realm of solo or unison singing, but it seems to me to be consistent with a settled tradition and certainly not to be merely “out of tune”.

Let me lead up to what I have to say under this head by a word or two about hymn tunes. One of my earliest recollections is the tune “Llydaw,” and I very distinctly remember how it used to be sung in the old fashion. Then, when I was a very small boy, came the Tonic Solfaists upon the scene in the Llanelly district; and they had a mission, to improve congregational singing. They worked upon the harmonic scale, and what was not in accord with the harmonic scale was “wrong” and “out of tune,” and must be improved off the face of the earth. There was quite a popular movement among the younger folks, in support of the Tonic Solfa cause; and “Llydaw,” among other tunes, was taken in hand and was taught on the modulator in the form

{ :m | l :d' | t :r' | d' :l || t :— | d' :l | se :t | l ||

and so forth. The choirs, on Sundays and at evening meetings, bravely “sang in tune”. Some of the older people resented this very much, and patiently, steadfastly persisted in singing in their own way, with frightful clashes here and there between them and the choir. They “knew they were right”: they were singing in tune as they had been taught; they were certainly not “singing out of tune”, they were sure, and they resented “yr hen daclau ’r hen Donic-Solffa ’ma”. Their *doh* was very sharp, about $\frac{1}{4}$ tone above the choir; their *ray* was

acute and their *me* was distinctly sharp, while their *se* was nearer to *soh* than to *se*, but was considerably too sharp to be written as *soh*. My own impression of the tune is, however, that it was a Dorian tune, neither in major nor minor mode, but founded on *ray* as a keynote. In that view it would, if we could write it in terms of the harmonic scale, begin with :l, | r :f | m :s | f :r | etc., and end with m:—| f :r | d :m | r; but the note below the *ray* was much too sharp to be properly written as *doh*. The Solfaists, however, intent on congregational singing in parts, forced it into something very much more capable of harmonisation, into the minor or *lah* mode, and squeezed the seventh note of the *lah* scale up in pitch so as to make it stand at a major third from the fifth.

Time has gone by since then; the generation whose devotions were disturbed by the innovations have, for the most part, passed away; choirs, harmoniums, organs now guide the singing; harmony, four parts, full chords reign supreme; but the queer wail of the old unison singing of the minor mode or Dorian tunes, and the thrill that this produced, have almost become mere memories only. Not quite, however, even yet; for I am assured that to this day the enlightened musical directors of *Cymanfäoedd Canu* live in apprehension of the intervention of aged voices from country districts singing in the old traditional scale, as I put it, “out of tune”, as they deem it, and disconcertingly introducing undesired cacocoustical effects. It says much for the accuracy of ear of the old folks as well as for their indomitable persistence, that any of them have been able to adhere to the old intervals under the circumstances.

Note that this queer wail only came in, as far as I can remember, in what I call the Dorian tunes or the Dorian phrases in tunes; such a tune as | d :s, .d | m :d .m | s :f .m | r :d went straightforwardly on the harmonic scale, though, perhaps, the major third was slightly sharp.

There was, then, a "method in the madness" of these good old people; they were quite as musical in their own way as their children and grandchildren, and their ears were quite as keen to accuracy of interval; they sang on a traditional scale which produced an effect of its own: and, as Sir John Rhÿs once put it to me when discussing my views on this subject, "Something went out of the old Welsh tunes when the Solfaists came in".

It is interesting to me to note that the tune, "Llydaw", to which I referred, has become a favourite with the Salvation Army people in Hampstead. They seem to have recognised the sharpness of the alleged minor third, and they interpret that by making it a full major third, so that with them the tune runs: :s, | d :m | r :f | m :d and so forth, in which, of course, the original wail of the melody is entirely lost.

With the knowledge of these circumstances in my mind, and at a time when I had freshly been devoting a good deal of attention to the scientific side of musical intervals, I happened to light upon a concert of Arab music in the Tunis section of a French Exhibition held in London in the year 1885, I think. I was quite struck; the intervals, though strange, seemed quite familiar; I listened very keenly, and I have ever since been persuaded that if the *hen bobl* in the Welsh chapels and

the old ballad singers in the Welsh streets were not using the Arabic Scale, they were using something so very near to it that I was not able to discriminate between them. I have heard Japanese and other scales since then; but these did not produce the same effect on my mind as the Arabic did. Since then I have also had the opportunity of hearing Arabic love songs, sung for me by an Arab student of medicine in Edinburgh, and the best description I can give of these is that they were, to my ear, indistinguishable from the cadences of an impassioned peroration of the old-fashioned Welsh preacher in full *hwyl*. Further, I have been told by persons acquainted with the Mohammedan world, who had spent holidays in Wales and had gone, for curiosity, to Welsh chapels, that they had been greatly astonished to find that the sound of the *hwyl* was, to their ears, exactly the same as that of the public reading of the Koran in the mosques. That is, at any rate, what I have been told.

I have referred to the cadences of the old-fashioned Welsh preacher in full *hwyl*. I hardly need remind you in what this *hwyl* consisted. The preacher gradually worked himself up until his flow of words became rhythmic in its sequences of groups of syllables, and, at the same time, in something between a singing voice and a speaking voice, the pitch of the declamation was made to range over a wide interval of a scale of tones which was not the musical scale of our modern vocalist.

In the "Hanes Bywyd Dafydd Rolant" there are two pages on which an attempt is made to give an idea of his *hwyl* by means of musical notation. Of course, the attempt is a failure; let anyone get those two pages played through on the violin or piano, and two lines, nay, two bars are quite sufficient to show that the notes

written down give something very different from the sound of the *hwyl*. The genuine old-fashioned *hwyl* was almost quite musical in its quality of tone, but, as regards the pitch and intervals of its cadences, it was full of quarter-tones; it seemed instinctively to avoid allowing itself to degenerate into "singing in tune"; a man who made a lapse into true harmonic musical intervals instantly sounded insincere; he had passed the bounds which divided earnestly impassioned musical speech from mere vocalisation.

I would greatly like to see a careful study of the genuine old *hwyl* (not its modern imitations) scientifically carried through. I do not know whether there is any material now available for record: it might be necessary for the researcher to ingratiate himself with some venerable sinner who retained a power of mimicking the *pregethwyr* of his boyhood. Dr. Lloyd Williams incidentally opened up the subject in a paper read before you in December 1907, but his references to it do not appear in his revised paper in our Transactions. He explained the *hwyl* as being based on the Dorian mode: my quarrel with him was that he was far too musical and rendered the *hwyl* as in the Dorian mode of the harmonic scale, whereas I represent it to myself as in a quasi-Dorian mode of a barbaric or weird scale full of quarter tones and third tones. I hope he will soon have another communication to give us in which he will be able to tell us authoritatively what the actual facts were with regard to the tonality of the intervals in the old Welsh *hwyl*.

I may remark here that there is no reason why the intervals of the *hwyl* should not be reproducible on the violoncello or viola. "Making the instrument speak" in that way might have a remarkable effect; and who knows that in these days of far-fetched instrumental effect we

may not find some musician inspired by these old-world cadences?

I venture to submit that the enquiry into the intervals of the *hwyl* would be one of great interest and importance, since I figure the *hwyl* to my own mind as a survival, from an earlier stage of civilisation, of an element from which poetry and singing have both originated. On the one hand the rhythmic throb of deeply interested and inspired speech has crystallised itself into poetic form; on the other hand the cadences of the voice in a flow of emotional speech have been the origin from which all pure vocal music has developed. If we stop short at an early stage of development from this, we have say the Arab love song, which is simply a fragment of *hwyl* of superior quality stored up in memory, or the traditional way of chanting the Koran, which is much the same thing; if we come down farther we have the poet with his rhythmical material for recitation, the musician with cadences which still retain quarter tones and the like, derived from the original, the singer or reciter who blends the arts of both these; and only far down the stream of time do we find the development of the harmonic scale and of modern music.

The ancient world had, it would seem, a *hwyl*, or something like it, as part of the necessary equipment of oratory; the Greek orators had it and it was, as I understand, reduced for them to something like rule; Rome had it, and I remember reading something of Cicero making his impassioned orations with a slave stationed at a convenient distance carrying a pitchpipe. In modern times oratory is comparatively reserved and tranquil, and perhaps it has been left for Wales to present, in the *hwyl* of its preachers, the last traces of a source from which so much has developed.

If there be any truth at all in this view as to the remote origins of musical intonation, it would seem to follow that in all probability if we were to find among any Western people, Welsh or other, any popular melodies based upon scales which present divergencies from the harmonic scales, these must belong in some way to an earlier substratum, to an earlier stage of development than the melodies founded on the harmonic scale. And my suggestion is that we actually have such melodies in Wales, and that they are very numerous; that they comprise most of the minor mode and practically the whole of the ray-mode or Dorian melodies extant. Did any members of the Society observe carefully what happened at the Eisteddfod (London, 1909) on the Tuesday afternoon? The nine choirs had successively sung their test pieces, and we had had a flow of diatonic music which had filled our ears, when, as it seemed, suddenly the next competition—the competition for the best folk-song—opened and a solitary voice was uplifted with strange effect, as though he were a being who had intruded from another world; he was singing in what I call the traditional scale, with its quarter tones. He had in him the traditions of the elders, not the traditions of the music schools, as to the intervals of the scale. He was a living inheritor of the older traditions, which have plainly not quite disappeared from among us; so there may be some hope for us yet in our search for an accurate rendering of the vocal tradition. That is the kind of thing of which we are in need of accurate transcripts; and in making our transcripts the first essential is accuracy, the second is accuracy and the third is accuracy.

Now, let me illustrate that to a certain extent by a bit of experience. In August 1907, my mother, who was then 77 years of age, but was nevertheless able to sing with ex-

treme accuracy of intonation, and had (and has) a marvellous memory, sang to me parts of two ballads in the manner in which she had heard Dic Tywyll¹ sing them in the streets of Carnarvon in the thirty's. These were quite different in their intonation from the "Deryn Du", which I have previously mentioned, and which, as I have said, she sang in the pure harmonic scale. And it was curious to see how definite was her recollection of the tune as it had been sung so long ago. I heard the interval of a minor third extended by a quarter-tone, and I understood quite well what she was about, but I made believe to think it was a minor third. "No, that wasn't the sound of it." Then I sang the interval of a major third. "No, that's too much." Then I gave the intermediate interval. "That's right now." Then there were some other corrections to go through; and now I am a little puzzled as to how to write down the result intelligibly. Suppose I write the note which lies between *doh* and *de* as $\overset{+}{d}$, a slightly sharpened *ray* as r' , and similarly for m' , then the result is something like this:—

"MORGAN JONES O'R DOLAU GWYRDDION."

Lah = G.

{ $\overset{+}{d}$:l ₁ }		{ $\overset{+}{t}$:m' }		{ r' : $\overset{+}{d}$ }		{ t ₁ :l ₁ .l ₁ }	
Mae mab		mwyn wy'i		yn ei		gar - u Yn }	
{ $\overset{+}{d}$:r' }		{ m' : $\overset{+}{d}$ }		{ r' : $\overset{+}{d}$ }		{ r' : m' }	
i - sel		iawn mewn		wael - od		o - bry	
{ $\overset{+}{d}$:r }		{ m' : m' }		{ m' .r' : $\overset{+}{d}$ }		{ r' : m' . m' }	
Mewn lle		teg y'		nghysg - od		bryn - iau Ac }	
{ r' . $\overset{+}{d}$:t ₁ }		{ l ₁ .t ₁ : $\overset{+}{d}$ }		{ r : $\overset{+}{d}$ }		{ t ₁ :l ₁ }	
er ei		fwyn wy'n		diodd - e'u		cer - ydd.	

¹ So the children called him. If they had known their grammars they would have called Richard Roberts *Dic Dywyll*.



This was a ballad of twenty-seven verses, recounting the woes of two fond lovers, the one a lady of high degree, the other a humble swain, which was as interesting to the children of Carnarvon as a three-volume novel, and more so. It will be observed that Dic Tywyll was not strictly consistent in his intonation throughout, but he seems to have always sung the ballad in the same way, and he always followed it up with another, “Lliw gwyn, Rhosyn yr Haf”, to dissipate the grief occasioned by the sad death of both the fond lovers in the melancholy ballad of “Morgan Jones”.

“LLIW GWYN RHOSYN YR HAF.”

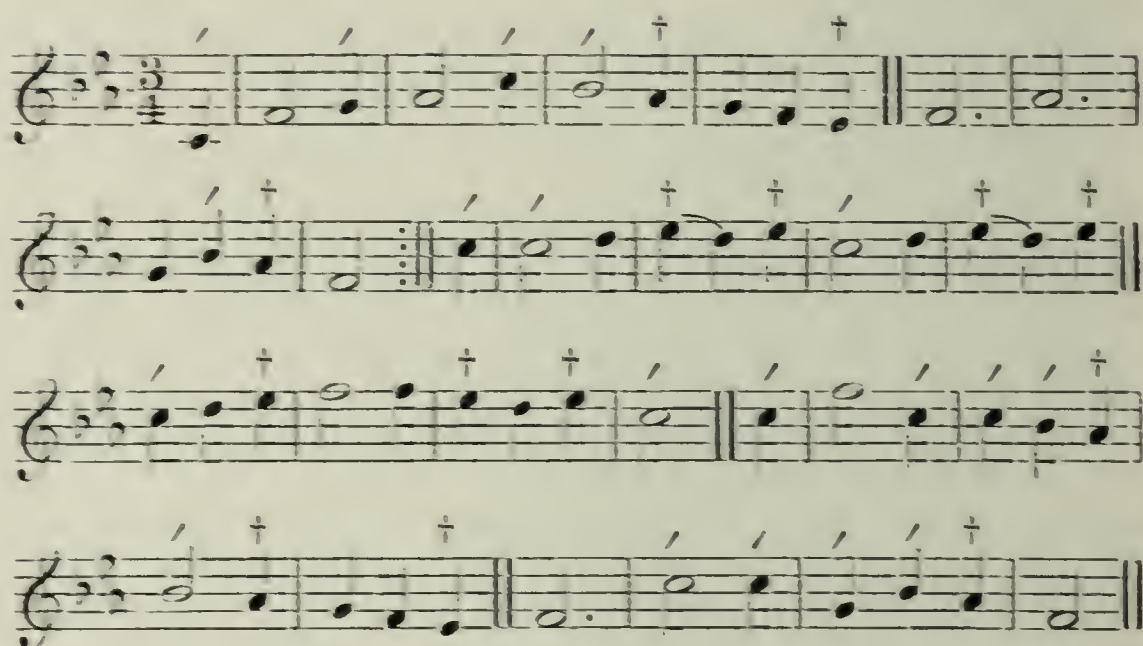
Ray = F.

{	:l ^ˈ		r	:—	:m ^ˈ		f	:—	:l ^ˈ		s ^ˈ	:—	:f ^ˈ		m	:r	}
{	Dydd		da		fo'i		ti		fy		ser		en		o		}
{	:d ^ˈ		r	:—	:—		f	:—	:—		m	:s ^ˈ	:f ^ˈ		r	:—	}
{	leu		Lliw				gwyn				Rhosyn		yr		Haf		}
{	:l ^ˈ		r	:—	:m ^ˈ		f	:—	:l ^ˈ		s ^ˈ	:—	:f ^ˈ		m	:r	}
{	Ty		ai		yw'r		gawr		an		ferch		y		gar		}
{	:d ^ˈ		r	:—	:—		f	:—	:—		m	:s ^ˈ	:f ^ˈ		r	:—	}
{	a'i		Lliw				gwyn,				Rhosyn		yr		Haf		}
{	:l ^ˈ		l ^ˈ	:—	:t ^ˈ		d ^ˈ	:t ^ˈ	:d ^ˈ		l ^ˈ	:—	:t ^ˈ		d ^ˈ	:t ^ˈ	}
{	Wel		waeth		i'm		ddweyd		y		gwir		na		phei		}

{ :d' | l' :t :d' | r' :— :r' | d' :t :d' | l' :— }
 { dio, Mwyna er . io'd ar wyn-eb y tir }

{ :l' | r' :— :l' | l' :s :f | s :— :f | n :r }
 { Ceist ddwy o'r bla'n. cei bym . theg et . }

{ :d | r :— :— | l' :— :l' | n :s :f | r :— ||
 { to Mewn gair a thyn-a 'ti'r gwir. ||



This was doubtless intended to be sprightly, and its intonation seems to be of a mixed character, the *fah*, for † example, being sometimes a true *fah* and sometimes a *f*. The *lah* was apparently distinctly sharp throughout as compared with the *ray*; we know that the minor mode interval *l* : *m*† is greater than the interval *r* : *l*, but I think that in this tune the interval *r* : *l* was even greater than a minor mode interval would have been.

All this illustrates the difficulty of recording these abnormal phenomena, if you choose so to call them, by ear, and if you are hampered by preconceived notions you are apt not to hit the bull's eye. Miss Williams, Aberpergwm, for example, records with the most praiseworthy and en-

lightened intention the melody of "Pan o'wn y gwanwyn".
F = *Doh*.

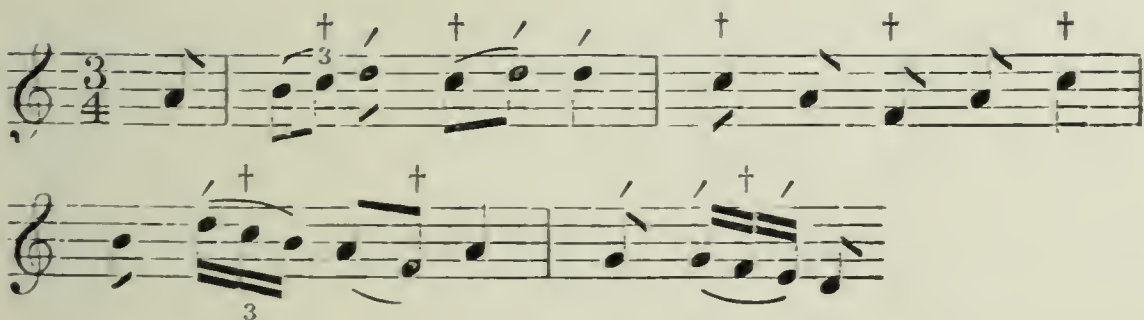
{ .m | ³fe s l :se .l :l | s .m :d .m :s }
Pan | ow'n y gwan - wyn | ar u - chel-fryn, Yn }

{ | ³fe .l s fe :m .d :m | r ³.r d t :l .l . || etc.
| gwy-lío'r de . faid | gy - da'r wyn. || etc.



She was, however, I think, hampered by her notation, for my general recollection of melodies of that class in my childhood makes me feel that it might perhaps have been better written, in *Doh* = C,

{ .l | t ⁺.d' ⁺.r' :d' .r' :r' | d' .l :f .l :d' }
{ | t ³⁺.r' d' t :l .f :l | s ³⁺s f m :r . || etc.



That, or something like that. But if you sing the melody in that fashion you come to make the thing sound very Moslem and outlandish, like an old fashioned ballad-singer at an old fashioned Welsh fair.

What, then, if the old fashioned ballad-singer is really the repository of an ancient tradition and the surviving exponent of an ancient scale? The indications seem to be that he is. If he is singing "out of tune" he does so, it would appear, deliberately and of set purpose. As you may still hear him, I believe, at Llanrwst in June or at Llangefni in July, he sings as he has been taught by ear. He rejects any copy of melodies written down on paper, and insists on learning the tune by ear; for otherwise he would not know the *awel* of the tune, the way the breeze blows through the tune, the way it goes. And, then, once he has taken the trouble to learn the tune by ear, he sings it always in the same way; as he has learned it, so he sings it; but for all his pains the cultured musician, as he passes by, pities the humble minstrel as a poor thing who sings "out of tune". Perhaps, after all, it is the cultured musician who needs to have his culture broadened before his opinion can be of value. The cuckoo does not sing out of tune when he sings $\overset{+}{d} : l'$ (and sometimes $m : d'$) towards the end of May, even though the hearer should be puzzled as to whether the interval was a minor third or a major third; the passer-by has no business to assume that it must exclusively be either the one or the other; his business, if he concerns himself with noting the matter at all, is to find out what the interval actually was. The observer himself would be hopelessly "out of tune" if he imitated the cuckoo with either a minor or a major third; the cuckoo in Beethoven's Pastoral Symphony is a stage property chime; Tschaikoffsky in his "Casse-Noisettes" is hopelessly out of tune when he attempts to represent Arabian dance music and Chinese dance music on the European scale; and so it may be as between the Solfaist and the Welsh Folk-Song singer in regard to many of the traditional Welsh melodies.

In all that precedes I may be right or I may be wrong. I believe I am essentially in the right, but I hope I have made out a *primâ facie* case for enquiry into the facts as regards the traditional intonation of many of the Welsh folk songs, and that can, I think, only be satisfactorily carried out by means of the phonograph. This makes a permanent record which can be studied at leisure, and from which musicians and acousticians may deduce any conclusions they find the record requires. With the phonograph we are in a position something like that of the astronomers with their stellar photographs. In former days they had nothing to depend upon but hand drawing for representations of what they saw, or thought they saw; now they survey the heavens by means of impeccable records obtained by making the heavenly bodies record their own position and their own features upon photographic plates, which are studied and compared and discussed at leisure. The photographic plate has no theories as to what the apparent distances between stars should be; it simply records them as it finds them. In the same way the phonograph has no theories as to the intervals between the notes sung before it: it records them as it finds them. I think we may heartily congratulate our friends of the Welsh Folk Song Society upon being in possession of phonographs through the generosity of their President (Sir William Preece) and Mr. Mahler, and we may hope the Society will see its way to making a serious point of using the phonograph, for we want the facts accurately recorded, once for all, before they vanish. "Cared doeth yr encilion", one may again say.

If the facts, when indubitably ascertained, are found to support in any way such views as those I have suggested, they would be of interest from a general point of view. Prof. J. Morris Jones has pointed out in Appendix B to

Rhys and Brynmor Jones's "Welsh People", that there are close analogies between the Welsh and Irish languages, especially in their colloquial syntax, and languages of the Mediterranean coast of North Africa, back to the Egyptian hieroglyphics themselves. This leads to very interesting possibilities as to the origin of some of the older of the stocks or races which make up the Welsh people of to-day, and if there be in addition a traditional scale in Welsh music, not yet absolutely extinct in Wales, which may be found to point to the same source, or, indeed, to any other, the ethnologists may possibly derive valuable material from the results of such an investigation, whatever these results may turn out to be.

Our friends of the Welsh Folk Song Society would clearly, I submit, be the proper persons to collect accurate information of this kind by means of the phonograph, and we as Cymmrodorion should give them all the encouragement we can. But, you may ask, am I to be understood as recommending that we should exhort them to be merely scientific and pedantic, and only record in print the data of their phonographic record, doubtless in the complex notation which would have to be employed? By no means. We know that the Dorian mode is not really $r \ m \ f \ s \ l \ t \ d' \ r'$; nearly all the notes are something else in reality; but the fashion of the old scale has passed away as harmonisation has taken the upper hand, and in most cases we get very pleasing or quaint melodies if we write them down in the manner adopted by Miss Jane Williams of Aberpergwm, assuming that the nearest half tones on the recognised scale will serve the purpose. Then we can find means to harmonise the queer old tonal melodies if we choose; but in all this we lose the old-world other-world penetrating character of the old melodies as they used to be habitually sung, the know-

ledge of which ought to be preserved to the world before it is too late.

Somewhere between us as Cymmrodorion and the Welsh Folk Song Society as collectors of traditional melodies there lie two duties to be performed, duties to ourselves and to the world; to collect and record accurate information as to how the old melodies actually used to be sung; and to recover and present the melodies in a form which will enable them to be sung by musical people of the present day. But if we were for any reason compelled to make a choice between these two duties, of which only one could be performed, then I have no hesitation in saying that of the two the former is the more important. If the material be collected now, in an accurate form, the task of "vulgarisation," as the French call it, will not fail of being accomplished.

I may perhaps be allowed to add incidentally that there is another feature of the task of collecting Welsh folk-song, which is in itself of no small importance. I allude to the preservation and publication of the words. Folk Song implies that something is sung, that there are words to the tune. If the words are not obviously modern concoctions, no syllable of them should be lost that can be recovered; and with the traditional melodies the whole words should be printed unabridged. The twenty-seven verses of Dick Tywyll's interminable ballad of "Morgan Jones" were a feature of Welsh life in their day; they presented a lively picture of characteristically Welsh turns of thought, and awakened heartfelt interest; and so with others.

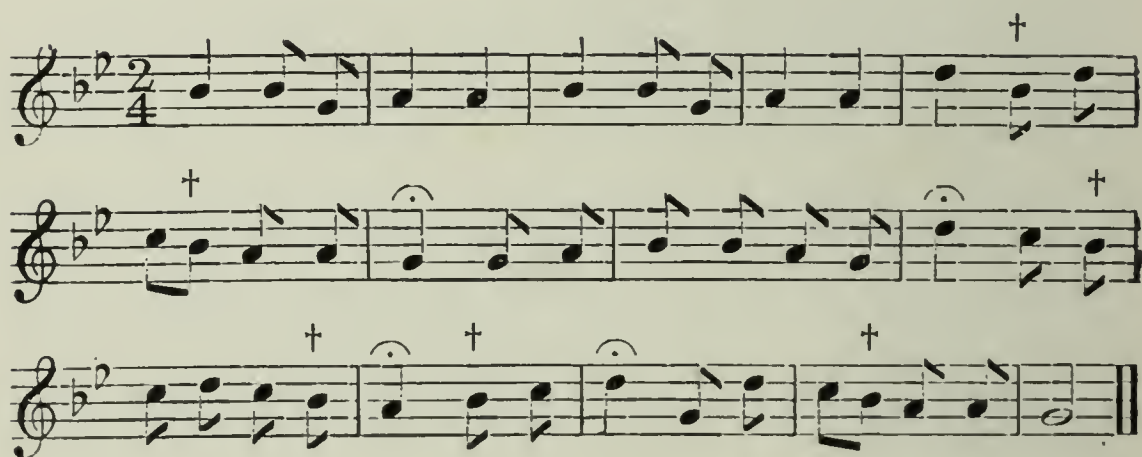
But I go further than this, and venture to proffer the suggestion that the words wedded to the peculiar rhythm of some of the quainter of the old Welsh melodies throw, it seems to me, an unexpected light upon the structure of

Welsh poetry. In fact I think it may be contended that a good many of the peculiarities of Welsh poetry may be explained by holding that it was not at all intended to be handled as a mere sequence of words in the modern fashion, but was always connected in the poet's mind with some tune to which it was to be sung. The result of this would be that the poem was not written in syllables to be scanned, but in bars to be sung.

Let me give, as an elementary example of this, a few lines of a religious ballad on "The Crucifixion" which Dic Dywyll, already mentioned, used to sing in Carnarvon during my mother's childhood. The tune¹, as then sung by Dic Dywyll, was

Key B \flat .

{ | d : d . l₁ | t₁ : t₁ | d : d . l₁ | t₁ : t₁ | m : d . m }
 { | r . d⁺ : t₁ . t₁ | l₁ : l₁ . t₁ | d . d : t₁ . l₁ | m : r . d⁺ | r . m : r . d⁺ }
 { | t₁ : d . r | m : l₁ . m | r . d⁺ : t₁ . t₁ | l₁ : — ||



¹ In the course of the discussion which followed the reading of this paper, the information was elicited that the words were printed in the "Eurgrawn" for the year 1841, while the tune is believed to have been of American origin, and to have been imported into Wales somewhere about the year 1820. Whether the tune is to be traced back to Red Indians or to Welsh settlers in Pennsylvania or else-

The *doh*'s in the first line and the first two in the third line were true *doh*'s; the others were sung a quarter-tone higher. The speed was about 116, and there was no lingering on any of the notes except those marked \frown , nor were any even of these, except perhaps the one in the early part of the last line, at all prolonged into a drawl. The $\overset{+}{r} . \overset{+}{d}$ in the last bar but one was almost staccato. On the whole the tune presented a well-marked rhythmical swing, and was firmly accented. I write the words of one verse as Dic sang them, so as to show the relation between the words and the tune :—

{ | He - : ddyw yn | ei - : riol | He - : ddyw yn | ei - : riol }

{ | Ei - : riol dros | wael : ddynol | $\overset{\frown}{r}y\overset{\frown}{w}$ ||

{ : Tros tro- | seddwyr : fel my- | $\overset{\frown}{f}i$: Roes ei | hun ar : Galfa | $\overset{\frown}{r}i$ ||

{ : Trwy gy- | $\overset{\frown}{f}iawn$ - : der fy | mei - : chiau caf | $\overset{\frown}{f}y\overset{\frown}{w}$. ||

If you try to read those words in the ordinary way they are, in parts, lame and halt; but if you read them in bars, and mark time to them, keeping the tune and where, or to an independent inspiration, might be worth knowing; but it will be observed that Dic Dywyll does not appear to have been quite clear that it was on the older scale, as may be seen from the frequency of proper minor thirds in his rendering of it. The tune, on the proper harmonic scale throughout, is now well known as "America". I have allowed the illustration given in the text to stand, since the point of it is that the words were clearly made for the tune and that they show how irregularity in the rhythm of a melody may throw the words, if written for that melody, out of scansion in syllables into a rhythm in bars and beats. We see the same kind of result in | John Brown's : body lies | mouldering in the : grave while his | soul goes : marching a | long, which will not scan but goes well to the tune or to the rhythm of the tune.

the rhythm of the tune in mind, they go very well, whether there be two, three or four syllables in the bar. Another stanza contained the following:—

{ : 'R hwn sy'n | teinu'r : ne'fel | llen̄ : A o - | gwyddodd }

{ : yno'i | ben̄. ||

{ : I wneud | cym̄ - : mod dros | be - : chod y | byd̄. ||

Try to read these last words in the ordinary way, and it will at once be felt what a completely different effect is produced, and a false effect. Read in bars these words are very powerful: “Cymraeg ag asgwrn ynddo”; they make the writer of them appear a skilful artist in words wedded to the tune: read in the ordinary way they make him a “lame cobbler with a wooden leg”.

Let me offer another example, which takes us farther back into the history of Welsh poetry and shows how the form of Welsh melodies may throw light upon it. We all know the tune “Bugeilio'r Gwenith Gwyn” to Wil Hopkins' words “Mi sydd fachgen ieuangc ffol,” etc.; and we all know how charmingly it has been rendered to those words by one present to whom the cause of Welsh Folk Song is so deeply and in so many ways indebted; and yet I, for my part, have never been able to feel that the tune and the words were a close fit. It has always seemed to me out of place to halt on Wil Hopkins's words in the way the tune halts on them. “Mi sy' fach—(here time is allowed for the hearer to remark ‘Wel, druan fach, fe allai hyny'i fod yn wir’) gen (‘O, o wel’) ieuangc ffol” and so on; there is a good deal of fun to be got out of the misfits. Perhaps I am unduly observant of such flaws; but still, there they are;

and once having seen them you can never afterwards avoid seeing them. The fact of the matter appears to be that poor Wil Hopkins, though nobly devoted to the Maid of Cefn Ydfa, was not endowed with the power of magic artistry in words, and that he wrote, to express the emotions called forth by the tragedy of his life, what was, after all, the merest sing-song; | Mi sydd | fach-gen | ieuangc | ffol Yn | caru | 'nol fy | ffansi || Mi | yn bu- | geilio'r | gwenith | gwyn Ac | arall | yn ei | fedi; and though he has internal rhymes, he has concealed these by the baldness of his rhythm. The words which would thoroughly suit the irregular but striking rhythm of "Y Gwenith Gwyn" must have been something very different in their structure from these.

And now I come to a far greater artist in words than poor Wil Hopkins: I come to Dafydd ap Gwilym. I had long ago come to the conclusion that Dafydd ap Gwilym was very difficult, and more or less even stumbling and cacophonous, if you assumed that he had an intention of making his verse scan; and yet I had a feeling of confidence in him, that he was a lover of beauty in every aspect, beauty of sound included, and was a consummate artist in his own art, if I could only find out what his artistry was, and wherein it consisted. I could not figure the gallant Dafydd to myself as rejoicing in cacophonies which would not scan, and fascinating the fair maidens of his time with these. I think the first light I got on the subject was when looking at some lines in Dafydd's "Ode to the Skylark". They were obviously very beautiful, and yet they seemed to grit between my teeth. In a flash the happy thought came to me that the words were not intended to be read at all, but to be sung to some tune of irregular rhythm. I had, of course, no idea what tune or what rhythm Dafydd had in his mind: so I amused

myself with provisionally inventing something which might serve the purpose until I found something more authentic. The reader may be curious to see the result. Here it is, say in Key C:—

{	:m	.m		l	.l	:-	.l		d'	.d'	:-	.d'		t	.d'	:r'		—	}	
{	A'r	e	-	hedydd	af	-	lonydd	ei	lais,										}	
{	:d'	.t		l		:	t	.t		d'		:	l		t		:-		—	}
{	Cwcell-	lwyd	edn,	cu,	call	-	lais,												}	
{	:m			l	.l	:-	.l		d'	.d'	:-			t	.d'	:r'		—	}	
{	Yn	myned	mewn	lludded	llwyr														}	
{	:d'	.t		l	.l	:-	.t		m		:	s		l	.l	:-		—		
{	A	chywydd	i	en	trych	awyr.													}	



This tune is, of course, no tune; but the rhythms of it are not unfamiliar in Welsh melody. Since I found that some such result as this was possible, I have remained convinced that Dafydd ap Gwilym wrote his *cywyddau* with the intention of having them sung to melodies, that he wrote his words in bars accordingly, and that these bars need by no means contain equal numbers of syllables. If then we could find any traditional Welsh melody which fitted any portion of Dafydd's poetry, we might fairly conclude that that melody, or else something of the same type, was extant in Dafydd's time unless, indeed, he happened

to have invented that melody or its cognate for himself.

Looking always, then, at Dafydd ap Gwilym's poems from this point of view whenever I looked at them at all, which was with lamentable infrequency, I was interested to come upon some lines in his *cywydd* "To the Plough", no. 200 in Owen Jones and William Owen [Pughe]'s edition, which, read in the ordinary way, seemed to me tiresome in their sound, but which went well in bars and then reminded me of "Y Gwenith Gwyn". So I tried the passage, to see how it would fit that melody, with the following very remarkable result:—

$$\left\{ \begin{array}{l} :d .m | s \quad :- .m :f .f | m \quad :- \quad :- .f | s .m :d \quad :- .m | s .s :- \\ \text{Dal a | wna rhwngdola | nant} \quad \quad \quad \text{Y | borau ar - adr | beiriant.} \end{array} \right\} \parallel$$

$$\left\{ \begin{array}{l} :d .m | s \quad :- .m :f .f | m \quad :- \quad :- .f | s .m :d \quad :- .m | s .s :- . \\ \text{Hyd y | nos, nid achos | dig,} \quad \quad \quad \text{Yr | ydym yn} \quad \text{a - | redig,} \end{array} \right\} \parallel$$

$$\left\{ \begin{array}{l} .m :f .f | \underline{l} \quad :f \quad :m .m | s \quad :- \quad :- .m \\ \text{Wrth gywydd | beu - .} \quad \quad \quad \text{nydd i | ben} \quad \quad \quad \text{Er} \end{array} \right\}$$

$$\left\{ \begin{array}{l} m .r :r \quad :- \quad \underline{.d, t_1} | d .d \quad :- . \\ \text{achub gwaith} \quad \quad \quad \text{yr | ychen.} \end{array} \right\} \parallel$$

$$\left\{ \begin{array}{l} .m :f .f | l \quad :- \quad .f :m \quad | s \quad :- \quad :- .m, m \\ \text{Braen-ar - u | cylch} \quad \quad \quad \text{bron Ei - | rian} \quad \quad \quad \text{A chlod} \end{array} \right\}$$

$$\left\{ \begin{array}{l} m .r :r \quad :- \quad \underline{.d, t_1} | d \quad :- . \\ \text{teg ar} \quad \quad \quad \text{âr} \quad \quad \quad \text{ach - | lan.} \end{array} \right\} \parallel$$

$$\left\{ \begin{array}{l} .d :d .d | \underline{d'} \quad :- \quad .l \quad :f .f | f \quad :- \quad .m :r .r \\ \text{A} \quad \text{thyny'n | hy} \quad \quad \quad \text{fry ar | fron} \quad \quad \quad \text{Cwysau cyd-} \end{array} \right\}$$

$$\left\{ \begin{array}{l} r' \quad :- \quad :d' \quad | t .s \quad :- . \\ \text{wedd} \quad \quad \quad \text{aidd} \quad \quad \quad \text{cy - son.} \end{array} \right\} \parallel$$

$$\left\{ \begin{array}{l} .m :f .f | l \quad :- \quad .f :m \quad | s \quad :- \quad :- .m \\ \text{A'm bryd in - | nau} \quad \quad \quad \text{i} \quad \text{hau} \quad \quad \quad \text{had} \quad \quad \quad \text{A} \end{array} \right\}$$

$$\left\{ \begin{array}{l} m .r :r \quad :- \quad \underline{.d, t_1} | d .d \quad :- \\ \text{geiriau} \quad \text{mwyn} \quad \quad \quad \text{o} \quad \quad \quad \text{gariad.} \end{array} \right\} \parallel$$

There seems to me no end to the merits of this combination of words and music; each interprets the other; and the last four lines in particular are capable of the most dramatic rendering. To my mind, the adaptation of sound to sense, or of sense to sound, is here nothing short of marvellous; and Dafydd ap Gwilym seems to come out from the experimental test as one of the best writers of words to music that I have ever come across, except, perhaps, in the fourth couplet.

Looking at the remainder of the same *cywydd*, I am at a loss; the lines preceding and the lines following the extract seem equally suitable for some tune, but certainly not for “Y Gwenith Gwyn”; and I have no idea what tunes might be found, if still extant, to fit those lines. We may, however, fairly conclude that Dafydd ap Gwilym intended his *cywyddau* to be sung to a series of melodies, of which some may possibly have come down to us among the Welsh melodies still extant, but may have become more or less deformed, perhaps, by association with words of a more commonplace rhythm; and the recovery of a number of ancient traditional melodies, particularly those of irregular structure, may cast a flood of light upon many points in the structure and accentuation of Welsh poetry and in the early accentuation of single words in the Welsh language, as—for example—the plural “cwysau” and the pronoun “innau” in the extract given.

But then, assuming that Dafydd ap Gwilym had this, or something like this, in his mind, the question may well present itself, was Dafydd an innovator? There were poets centuries before him; did they give him precedents? Is such a theory capable of explaining any of the pre-existing Welsh poetry, such as we find in the *Myvyrian Archaiology*? That is to say, is there

any of the pre-existing poetry which bears traces of having been written to set melodies of irregular rhythm in the way that the extract given, from Dafydd ap Gwilym, seems to have been written to a tune of the irregular rhythm of “Y gwenith gwyn”?

I confess that I am not able to offer you an answer to that question. I am under the impression in the meantime that what I have pointed out in Dafydd ap Gwilym represents, on the whole, a later stage of development, and that the structure of the earlier poetry must, in the main, be referred to the more rudimentary or primitive art of *pennillion* singing, which is, as we know, not even yet extinct among us.

To many of you, this traditional art can hardly be wholly unfamiliar, though I daresay there may be many of you who have not penetrated into its mysteries, such as they are. Now and again, on an Eisteddfod platform, we see a harpist and another person present themselves before the audience. The harper starts some well-known melody of marked rhythm—mostly “Pen Rhaw” nowadays, since the pennillionists seem to find their *répertoire* shrinking as time goes on—and presently, the other performer throws himself abruptly, often on a back-lash of accentuation, into a rapid recitation of a piece of poetry to notes which are more or less vocal and more or less in tune. These notes change from bar to bar in a way which indicates that they claim a more or less distant relationship to the notes of the tune which the harper is playing; but in no sense is the singer singing the tune; rather he is making a more or less melodious rhythmical recitation accompany the harp. The art calls for a more or less Grossmithian capacity to patter and to get syllables in to the beats, so that the last syllable, or syllables, of the stanza may

coincide with the last note of the melody, or of a strophe thereof. To the casual hearer, the art of the pennillion singer seems to consist in pitching in with his words at any point of the melody, and in contriving to patter, so as to get all the words in and finish his race with the harp at a dead-heat; but this is not so. The singer has to come in, not anywhere he pleases, but at the proper point; and then he has to maintain his flow of words in a rhythmical swing. He takes the length of his beats and bars from the rhythm of the melody which he accompanies by his vocal recitation; but his own part of the performance is a vocal rhythmical recitation; and for his recitation he selects—if he is very gifted he may improvise—words, whose aggregate length, reckoned in beats, is such as to enable the tune and the words to terminate together.

Some information as to this art—by no means as much information as we could desire—is recorded in an essay by John Jones (*Idris Vychan*), written in 1866 and published by ourselves, the Cymmrodorion Society, in 1885. In this essay, entitled “*Hanes ac Henafiaeth Canu gyda’r Telyn*”, the author gives some examples of the way in which pennillion were sung; and I reproduce one of these in order to show the manner in which the words of one of the Welsh measures, the “*Gwawdodyn Hir*”, were dealt with in connection with the melody “*Pen Rhaw*”. The upper line shows the melody as played by the harp, reinforced by simple harmony on the strings; the second line shows the notes chanted by the singer; and the third line shows the arrangement of the beats and bars.

Poetic measure : “*Gwawdodyn Hir*” : Tune : “*Pen Rhaw*”.

Harp. { d :d .r | m .r :m .d | f :f .m | r .m :f .r }
 Voice. { : : | : : | :f .,f | f .f .f :f .f }
 : Y go-omenyn :ddigwl }

{ d :d .r | m .r :m .fe | s .s, :t, .r | s .f :m .r }
 { d .d :r .r | m .m .m :fe .fe | s .s :s .s .s | s .s :s .s }
 i - mi :Gad i'm | gymell dy :asgell | wisgi :Dos a di- | aros :gena - }

{ d :d .r | m .r :m .d | f :f .m | r .m :f .l }
 { d .d :d .d .d | d .d :d .d | f .f :f .f | f .f :f .f }
 dwri :Tro i fy | hoenus :gartref | heini :I ddy- | wedyd :yn ddi - }

{ s :s .l | s .f :m .r | d :t, | d :— }
 { s .s :s .l | s .f :m .r | d .d :t, .,t, | d .d :— }
 oedi :fod o'r | bron Y :ga lon | dirion :ar ym- | dori :— }

{ d' :- .r' | d' .ta :l .s | f :- .s | l .s :f .m }
 { : : | : : | .,f :f .f | f .f :f .f }
 : : | : : | .,Pa :les wna | ffrwythydd :dolydd }

{ r' :- .m' | r' .d' :t .l | s :- .fe }
 { r .r :r .r | r .r :r .r .r | s .s :s .s .s }
 dei - liog :Mwyn aur | ethol :imi'n hi - | raethog :Gwell ydyw }

{ s .l :t .s | d' :- .r' | d' .t :l .s }
 { s .s :s .s | m .m :m .m | m .m :m .m .m }
 creigiau :gwyllt ca - | regog :Muriau | dedwydd :Cymru o - }

{ f :- .m | r .m :f .l | s :- .l }
 { f .f : : .,f | f .f :f .f .f | s .s : : .,s }
 didog, : : .,A'r anwyl, :reiedr, | enwog : : .,i }

{ s .f :m .r | d :t, | d :— }
 { s .s .s :s | d .d .d .d :t, .t, .t, | d .d :— }
 byngciau A :gwres | eiliau wrthei :dwfr gris- | ialog. :— }

Ieuan Glan Geirionydd.

Such, then, was the traditional way of chanting that poetic measure to that tune.

In referring to another of the recognised poetic measures, "Hir a Thoddaid", Idris Vychan says it is to be recited in the same way as the "Gwawdodyn Hir",

the only difference being that there is an extra syllable in each line, which makes the recitation fuller. He gives the words of an example which, if sung to the latter part of "Pen Rhaw", should perhaps be pointed for chanting as follows:—

{ | : | : | ., Yr :adeil-|adaeth :ddygir i }
 { | dlodi :Pe baecyw-|reiniach :pob cwr o | honi :Tewynion }
 { |treiddiawl :tân a ant | trwyddi: Chwyda o'i |mynwes ei }
 { :choed a'i | meini : .Uthr | uchel oedd: eithr | chwâl hi: -try'n }
 { |llwch : .,A | drych o dristwch :yw edrych |drosti. :— ||

EBEN FARDD.

Whether that particular pointing be the best or not, it may, along with the previous example, serve to illustrate the manner in which a Welsh poem can be pointed for recitation with the harp and, I suggest, also for rhythmical recitation without the harp.

A number of questions would appear to present themselves here. During the later history of pennillion singing, there would seem to have been a pride of skill in, as one might say, reciting anything to anything, in fitting any measure to any tune, with the result, sometimes, of the queerest cross-accents, terminating triumphantly in simultaneous endings for the harp and the voice. Are we then to look upon this as primitive, or are we not? Are we, on the other hand, to look upon this as an elaboration superimposed on the simplicity of an earlier period during which the recognised 24 measures of vocal skill ("cerdd dafawd") had alongside them the 24 measures of the harpist ("cerdd dant")? If so, did these 24 vocal measures, or measures

for reciting poetry, correspond respectively to the 24 instrumental measures, so that a given poem could only be chanted with a tune of one given instrumental measure? In other words, was the original intention that the poem was always to have its own definite rhythm, so that it could be "pointed for chanting", as I have called it, only in one way? In still other words was each poem composed in relation to a definite tune or the rhythm of a definite tune, and no other? I am inclined to conjecture, from the probabilities of the case, that this was so, and that the writer of each poem or poetical fragment, had a tune of some kind at the back of his mind; and that, as his notion of composing poetry was entirely rhythmical and not far removed from the art of the primitive reciter, his habit was to think, with music of some kind in his mind, in beats and bars and not in syllables.

The englyn, as you know, is a quatrain of four short lines, usually with a break towards the end of the first line. The first two lines taken together are called the *paladr* or arrow-shaft, the last two are the *esgyll* or wings. The old practice seems to have been to chant the englyn to the harp, after the fashion of pennillion singing. The art of doing so was called "datganu englyn". Idris Vychan notes that it was something of a feat to be able to chant an englyn, for the englyn was rather a loose fit to any tune, for which reason the *paladr* had to be cut up while the *esgyll* had to be more compressed. Unfortunately, Idris has given us no musical examples to explain or illustrate what he meant by this statement. Is the traditional way of chanting the four-line englyn to the harp still recoverable?

Meanwhile, Sir John Rhÿs has made a priceless contribution to the study of the englyn in his "Origin of the

Welsh Englyn and Kindred Metres" (*Y Cymmrodor*, vol. xviii, 1905). In this he traces the origin of the englyn to the influence of classical metre, but with a difference: the difference being that the feet or bars measure off not quantitative syllables but successive stress-accents. Now-a-days the rules for writing *englynion* specify the number of syllables; but in early days the wording was more flexible, provided the stress-accents were in order. The *englyn* in particular was made up of two long lines, the first, an accentual hexameter or pentameter, which yielded the two short lines of the *paladr*; the second, an accentual pentameter or two half pentameters, which yielded the two short lines of the *esgyll*. Sir John says, at page 173, "It has been shown here and there in these pages how in the various metres in question [including metres other than the englyn] the counting of syllables has taken the place of the scanning by feet or bars consisting of a fluctuating number of syllables. In other words, as regards the older poetry, the lesson to be learned is that it is mostly to be studied in feet or bars rather than in syllables".

So far as that goes, I need hardly say that I agree with it, and perhaps a few words more would have rendered it unnecessary and superfluous to trouble you with these remarks of mine. Sir John has arrived at these conclusions from a study of the Post-Roman inscriptions on stone in Wales and other portions of the British Islands, and his work is a fascinating miracle of learning and keenly logical intuition. Standing here as I stand, in the immediate presence of Sir John himself, I must state my difficulty with deference and diffidence; but I submit that we may well ask what are we to believe as to the attainments of the stonemason who cut the inscription, or even of the potent and reverend bard or other literate who in-

structed him what he was to inscribe? Are we to assume that he was versed in the mysteries of compressed hexameters and elegiac couplets in their accentual homologues as set forth in Sir John Rhys's book? I confess for my part that I can more readily believe that prosodic lore of that kind was not an indispensable pre-requisite to employment in the art of inscription-drafting or inscribing; that the secret of the ability to hew out passable and recognizable metre was that they had some twenty or so stock musical phrases recognized as appropriate to the melancholy purposes in view, and made their words fit these somehow on a basis of preserving the rhythm of the stress-accents; and that we may if we like conceive of the inscription-cutter as a kind of Old Mortality, *hen wr yn hwmian wrth ei waith*, and taking pride in making his words go with the tune he hummed to himself as he plied his hammer and chisel, or whatever tools they were that he employed for his work. Any musical phrase so employed must, of course, be itself dependent in the last resort upon the prosodic rules of metre; but even when you are not a technical prosodist it is fairly easy to make words fit a musical phrase or tune, if you are left free to crowd syllables in or to leave some out. But before you can be free to crowd syllables in or lengthen them out you must, I fancy, be wielding a stress-accented language with a musical throb in your mind.

One thing I feel that the old inscriptionists could not have done. They could not, by reason of their own musical instinct, have tortured the syllables of a stress-accented language into quantitative equality in the way the words of the Doxology have been; :All | peo -:ple | that : on | earth :do | dwell : Sing | to : the | etc. These words if recited in equal beats absolutely make the jaws ache.

Much rather would they have dealt with such a pair of octosyllables after the fashion of | All | people that on
| earth do | dwell | Sing to the | Lord with | cheerful | voice. |

with a quantitative equality of rhythmical beat as regards the stress-accents amid groups of syllables of fluctuating length. Somewhere near this, again, must lie the region of the ecclesiastical chant, its origins, its relations, its peculiar intonations in some of its forms, and its possible bearings upon the forms of the metres in our Welsh poetry.

In all this rhythmic handling of the stress-accents we cannot be far, as I have suggested, from the primitive art of the reciter; but we also come near to being shackled, as regards the inflexions of the voice, by the fetters of harmonisation through the use of some instrument. But go back a step, release the reciter from the instrument, and let him rely upon his voice only for the production of his effects, and we get at what we may conceive of as an earlier stage of the art, which approximates to the primitive *hwyl* of impassioned speech. The reciter is then free to use the pathetic intervals of semi-musical declamation, but in all probability he will make his prose recitation rhythmical in its character. The modern equivalent of this would be *quasi parlante* recitative, in which I have distinctly heard Caruso use quarter-tones; how he came by these it might be interesting to know. Is there any evidence at all in support of a belief that the Welsh *cyfarwydd* or reciter recited his *cyfarwyddyd* rhythmically? It appears to me that there are certain indications that this was so, to some extent at any rate.

If we open the “Mabinogion” at the first page of “Math fab Mathonwy”, and look at the opening lines, we find the following:—

Math uab Mathon6y oed argl6yd ar wyned . aphzyderi
uab p6yH oed argl6yd ar vn cantref arhugeint yny deheu.
Sef oed yrei hynny . seith cantref dyuet . a seith cantref
mozganh6c . Pedwar cantref keredigya6n . a thzi yftrat
tywi.

Here we see a system of pointing of some kind, as if to mark the points at which breath might be taken. Have these any significance as guides to the reciter? We may almost conclude that they have, for we can re-arrange the whole, in equal rhythmical beats, as follows:—

{ | . Math : fab Ma - | thonwy oedd : arglwydd ar }
{ | Wynedd : ^ . a Phry | deri : fab | Pwyll : oedd }
{ | arglwydd : ar un | cantref : ar | hugeint : yn y }
{ | Deheu : ^ . sef | oedd : y rhai | hynny : ^ . Saith }
{ | can - : tref | Dyfed : ^ . a saith | cantref : Mor - }
{ | ganwg : ^ . pedwar | cantref : Cere - | digiawn : ^ . a }
{ | thri : ystrad | Tywi. : ||

I venture to think you will agree that those words, if recited to that rhythm, even on a monotone, sound well and seem natural to our Welsh ears; and you will observe that the pointing in the text seems capable of a natural interpretation which is found to reproduce the mannerisms of the traditional *pennillion* singing. We can almost hear the old *cyfarwydd* hurrying over the locally more familiar names and expounding with due care and emphasis the topographical mysteries of the remote and unfamiliar South. It might not be easy to find any definite set

melody to which these words could be chanted, but they would go well, I fancy, with a continuous rhythmic strum on the strings, something of the type of the first part of "Gosteg yr Halen" in the *Myvyrian Archaiology*, or with a continuous beat of some form of drum or with a continuous rhythmical swing and sway of the body.

With the Mabinogion in the form in which we have them now, it could not be maintained that the present text is capable of being rendered throughout with any uniformity of rhythm; but there seems to be enough of this to render it fairly reasonable for us to suppose that the original form was more strictly rhythmical than the present text. Of this, I fancy I can see an example on the same page. Take the words "Goe6in uerch pebin odol pebin ynaruon . ahonno teckaf mo26yn oed ynyhoes . o2 awydit yno." The second and third sections of this do not seem to balance the first; but let us write

| . Go - : ewin | ferch : Pebin o | Ddol : Pebin yn | Arfon :

| . A : honno | teckaf : forwyn | oedd or a : wyddid | yno :

You see that they go pennillion-fashion, and that the "yn ei hoēs" *might* have been an interpolation, which, when we look at it, we may hold ourselves free to consider unnecessary and even stupid; that, in short, the nefarious copyist had dragged the words "yn ei hoēs" into the text from some scribbling on the margin of the version before him, thereby spoiling the rhythm and introducing false pointing, just as he has, some lines farther on, obviously dragged into the text, in two portions, a marginal gloss explaining the meaning of the word "*hobau*". Or again it might not be so; we might see reason for concluding that the *cyfarwydd* was working on a rhythm which required a short terminal line. Whether this line of enquiry might be of assistance in critically revising the

text of the Mabinogion is more than I can say; but on the whole it appears to me that the tradition, as conveyed to us by the written record, is one of rhythmical prose recitation of narratives, which may or may not have been supported by instrumental aid, and the mannerisms of which would appear to bear no distant relation to those of *pennillion* singing, the *clec* of which seems to me to appear at almost every other line of the text.

It might, indeed, be said, I think, that a love and an instinct for the sound of rhythmical prose is one of our inheritances as a people, apart from all questions as to the cadences of the voice. The genius of the language favours it; and it might even be said of us—whether for us or against us I do not presume to inquire—that we are not very susceptible to being impressed by dry matter-of-fact statements, but are readily carried away by the charm of rhythmic speech, even against our better judgment; that by this our emotions are affected to depths which non-rhythmical speech cannot plumb. The highest forms of our language are eminently suited to rhythmic rendering, and if so rendered produce an effect altogether different from any that could be produced by a non-rhythmic treatment of the syllables. Let any of you compare the effect produced on the mind by a colourless bald reading of the opening words of Genesis in the Welsh Bible with the effect produced by a rhythmic rendering and you will all, all of you who are sufficiently conversant with the language to appreciate the stately sonorousness of the words, at once feel that this is true.

{ | | Yn y dech - | reu - ad y | crë - odd }

{ | Duw y | nefoedd a'r | ddaear, A'r | ddaear oedd af- }

{ | lun- | iaidd a | gwag | , a thy - }
 { | wyllwch oedd ar | wyneb y | dyfnder, ac | Ysbryd }
 { | Duw | yn ym- | symmud ar | wyneb y }
 { | dyfroedd. ||

There is something in that which appeals to the ear of the Welsh-speaking Welshman and warms his heart: something which lifts him to the plane of the seer who, as the stately words roll on, beholds the mystery of Creation unfold before him. Hardly can he read these words in rhythmic roll, even in these days, without finding his voice spontaneously give expression to his depth of feeling by modulations of tone which he may seem unable to prevent and which recall the cadences of the ancient *hwyl*. In this he can feel himself of kin to his far-off forefathers, the echo of whose throbbing impassioned eloquence of speech and diction has come down to us in the tradition of the *hwyl*, with its rhythm of stress-accent and its semi-musical modulations of tone.

And briefly now to recall our steps in the way by which we have come, we may take such impassioned speech as the origin from which have sprung the arts which depend on rhythm of words and those which depend on inflexions and modulations of vocal tone. On the one side we come down to the art of the reciter, on the other to that of the singer, and later to that of the player on instruments, with all the blends of these arts. In a kind of concurrent succession we may have the rhythmic reciter with his voice alone, tuned to its own natural cadences and tonalities of speech, perhaps not without the aid of some rhythmic beat or strum; the

maker of pleasing words disposed for vocal rhythm and the poet with his more organised rhythms; the singer of the poems feeling his way into melodic recitative and melody; the harper reproducing by instrumental means the melodic phrases of the singer; the *pennillion* singer applying the methods of the rhythmic reciter to the melodic phrases of the singer and the harper; the poet again with his recited poem in words of irregular rhythm composed in beats and bars to suit the demands of the *pennillion* singer; the discovery of part singing and the harmonic scale; the growth of set melody to words of irregular rhythm and, conversely, the writing of words of irregular rhythm, again in beats and bars, to suit these melodies; and thus to later forms of art, the formally syllabised poem, too often with little or no latent throb of music behind it, the melody, the folk song and all the more complicated modern out-growths of these. But through all this we have had in Wales the continued persistence of the earlier forms, the *hwyl*, *pennillion* singing and, in music, the earlier scale in non-harmonised melody, to throw what light they can upon the history of the development of the arts which have gone so far to make Welshmen feel at home with eloquence, with poetic form and with music.

The notion of poetry being written in bars, for singing or chanting purposes, with the probability that the singing was not the singing of the modern music school, but was, in early days, a development of the *hwyl*, or something like it, takes us far back into the origins of many things. It organises the cadences and rhythms of the orator; it enables us to form a picture of blind Homer with his harp; it justifies the classical blank verse to our ears; it enables us to comprehend something of the origins of *pennillion* singing, and to form

an idea of the *cyfarwydd* in the old *llysoedd*; and, as more organised melody came in, it enables us to understand the existence of set melodies of irregular rhythm, such as those to which I have supposed Dafydd ap Gwilym to have written words. It also casts light upon some peculiarities of Gregorian chanting as it is sometimes to be heard; and, broadly, the collection of information on these subjects may help to throw light on the question, whether the peculiarities pointed out are racial only, or whether they are features of a developing civilisation and are of world-wide character.

There is, to sum up, ample ground for believing that nothing but good can follow a very whole-hearted and serious attempt to recover, and, with the utmost accuracy, to record all the information which is obtainable on the subject of the Welsh melodies and the words to which they have been sung, on pennillion singing and on the old Welsh *hwyl*. Once the material has been collected, discussion of it may be profitably undertaken and may throw light upon questions of race, of the development of civilisation, of the origin of poetry, of music and of oratory, upon the structure of Welsh poetry, upon phonetics, upon philology, upon the customs and manners, and upon the religious beliefs of the past; and, therefore, everything should be grist to our mill, which presents itself in connection with any of these. If there be any chaff connected with it, that can be winnowed out afterwards. But there must be no tares among the wheat; no falsity or falsification of the records through any carelessness or misleading preconceptions. The aim should consistently be the very highest standard of accuracy and completeness, and we should all be prepared to foster and promote those methods of recording which eliminate the personal equation. We should,

accordingly, wherever possible, rather entrust the making of a record to a phonograph, competently handled, than to any human being living, however well-intentioned.

Such, then, are the tentative suggestions—and I pray you to do me the justice to keep in mind that I promised, and could promise you nothing more—which I, greatly daring, have ventured to lay before you. I hope I have shown you that there are questions of interest as to which information is required; and my appeal is to you, for information, for the collection of information, for more light.

Meanwhile, I hope that every Cymmrodor before me now, and every Cymmrodor whom these words of mine may reach, will see his way to support heartily the work which the Welsh Folk Song Society is doing in a considerable part of the field I have attempted to survey, and will earnestly help that Society to do its part in over-running and conquering the Promised Land of knowledge of the things that pertained to our forefathers, *o'r hen amser gynt*.

NOTES ON DR. DANIELL'S PAPER,
ON "CERTAIN VOCAL TRADITIONS IN WALES".

Miss LUCY E. BROADWOOD (English Folk-Song Society) said—"As a collector and lover of folk-songs from my early youth, I became daily more and more convinced of the ethnological and historical value of folk-music and poetry, *if accurately preserved*, as is now being done for the first time. I am in entire agreement with Dr. Daniell as to the necessity for careful analysis of the intervals in folk-melody; and for a faithful preservation of all tonal and rhythmical peculiarities, however much they may clash with preconceived ideas based upon our artificial and limited Western musical system.

"For the proper study of these peculiarities the phonograph is invaluable. By its means quite unmusical people may do excellent work in preserving accurate records in wax. These can be noted at leisure by competent musicians, and may be made permanent through metal casts, according to the plan adopted by folk-song collectors in Denmark.

"Many collectors have successfully used the phonograph of late years. I myself have collected a large number of Gaelic songs by its means.

"In analysing these accurate records I have been much struck by the likeness between the West Highland, ancient Persian, and Arabian scales. Twenty years ago the late Mr. A. J. Hipkins (who, together with Professor A. Ellis, spent many years in the patient study of the scales of the Western and Eastern nations) told me of the resemblance which he and his colleague had observed between the Arabian and Highland scales, adding that he—himself of Highland stock—found many other striking likenesses between Arab and Highlander.

"I have a bamboo pipe, used by a Sicilian peasant, which is pierced in a gapped scale, precisely similar not only to the ancient Persian lute-scale used still by the Arabs, but also identical with a favourite Gaelic scale. In fact, I can play Highland airs with ease upon this Sicilian pipe of abnormal tonality according to conventional Western ideas. Again, the Irish traditional song-singers whom I have heard in County Waterford exhibit strikingly Southern and Oriental characteristics in their

tonality, rhythm, profuse ornamentalism, and nasal manner of singing. With shut eyes I could have supposed myself to be listening to an Eastern, a South Italian, or South Spaniard rather than to a Munster peasant.

“Do not the affinities between the natural music of those distant folks and the Celtic populations of our British Isles help to strengthen the conclusions of the anthropologists and historians who maintain that the Celts of the Western Highlands, Wales, and Ireland are of Mediterranean-Iberian stock? I believe that the careful recording, analysis, and comparison of folk-music and song must prove of considerable value alike to anthropologists, ethnologists, and philologists, and—in answer to some timid musicians, who have expressed a fear that the scientific treatment of folk-song will deprive it of its romance and charm—I boldly assert that only through such careful study can the full beauty and meaning of folk-music and poetry be realised.

“With regard to Dr. Daniell's remarks on accent in Welsh folk-song, and his reference to the existence of a kind of penillion-singing amongst the N. Africans, may I recommend Karl Bücher's *Arbeit und Rhythmus* (*Work and Rhythm*), which treats with great thoroughness of the origins of melody, rhythm, accent, solo, chorus, etc., in folk-music generally.”

Mr. A. P. GRAVES pointed out that many of the earliest airs, and especially the lullabies and plough tunes, crooned by the peasants in the remote parts of Ireland were curiously like the Hindu, Persian, and Arabic airs, though of a somewhat more regular structure. He quoted Dr. Pelili in support of this view, and now furnishes us with an extract from that great antiquarian's introduction to his “Ancient Music of Ireland”, which is as follows:—

“The coincidence observable between many of the Hindostanee airs and the Irish melodies has often surprised and interested me. But I cannot concur in the conclusion that such coincidences prove ‘the strong resemblance which exists amongst the primitive strains of *all* nations’. I also agree with Mr. Bunting, that the Ploughman's Whistle of the King's County should be considered as belonging ‘to the *most* ancient class of melodies’. I believe them to be as ancient as the race

of people who introduced into Ireland the use of the plough; and that their immigration was of a remote era may be inferred from the fact that plough coulters and socks of *stone* are not very infrequently found; so that, even if such implements should be regarded as but rude imitations, by an uncivilized people, of metallic articles, introduced by a comparatively civilized race, they were, at least, imitations by those who had been the primeval predecessors of the race who had become their instructors. To state all my reasons for this belief would extend this notice to an unreasonable length, and some of them, as resulting from such individual feeling, would not, perhaps, be generally understood. Thus, I believe those airs to be of the most remote antiquity, because I perceive and feel in them—in all of them—a like tone of sentiment and perfect similarity of structure to the *caoines*, or funeral chants, which must, as I believe, have been brought into Ireland by the earliest tribes of people, be they Celtic, as no doubt these were, or Teutonic, as, probably, were some of the later immigrations. As to whichever of these immigrations the introduction of agriculture may be ultimately shown to belong, it must at least have been at a very remote time; and these plough-tunes, as well as the funeral *caoines*, breathe the very soul of a primitive race, who have been ever remarkable for a singular depth of feeling.”

DR. R. W. FELKIN wrote:—“To my great regret I was prevented at the last moment from having the pleasure of hearing my friend Dr. Daniell read his paper. I also lost the advantage of hearing the discussion. However, Dr. Daniell has been so good as to let me hear his paper, and tells me that a few remarks from me may be published. I cannot claim to be in anyway a musician, but I have in my time heard some weird music, music which I shall never forget. Not being a musician, I can offer no opinion on the musical side of the question, but, as Dr. Daniell has sung some of his examples to me, when I shut my eyes I could almost fancy myself in Central Africa, so very closely did the tones he produced recall to my mind those I had heard in different circumstances over a quarter of a century ago!

“For example, the ‘Morgan Jones’ and ‘Lliw Gwn’ tunes seemed just like tunes I had heard often enough in



SCHULI NEGRO MUSICIANS (see page 56).



MUSICIANS OF RIONGO, ONE OF THE CHIEFTAINS OF UNYORO
(See page 56).

camp in Uganda and in the Madi district, near the Cannibal districts of the Nyam Nyams. Again, the "Pan o'wn y gwanwyn" tune I not only recognise as like a tune I had heard in the Egyptian Soudan, but also in Uganda and on the borders of Darfour. It strikes me, therefore, as most likely that these tunes have come to us from the far distant past, being handed down through the ages from tribe to tribe, and being carried in migrations from one district or land to another. It was, I understand, mentioned in the discussion that some of the West Highland melodies are certainly in the Arabic scale, which is the same as the Persian. Dr. Daniell's singing of one or two of these melodies has recalled to my mind those I heard near Jeddah, at Suakin, and also in Kordofan.

"Regarding the *hwyl*, the same kind of thing occurs in Uganda; when I heard this the first time in Uganda it recalled to me very vividly a sermon I once heard—it must have been about 1868—preached by an old minister in a small chapel near Rhyll, which made a great impression on me at the time. Something similar you get in the Mosques and in the schools when the Koran is read.

"I had, taken in my presence, and I send herewith, two photographs from Central Africa showing two small bands, accompanying in one case a reciter, in the other a singer. Both reciters and singers have different methods in all the districts of the Soudan which I have visited. Sometimes the singer or speaker sways the body to and fro, or from side to side, in rhythm to the music played rather than to the poem or recitation, which latter seemed to be forced into the rhythm imposed on it by the instruments, or again, in other cases, the rise and fall (or variation) in tone and tempo have a definite effect on the hearers, sometimes exciting to a perfect frenzy, at others seeming to soothe and calm the crowd.

"In rather more detail we have (1) the reciters in narrative prose, etc. The reciter is seated on the ground, swinging himself backwards and forwards and from side to side, the forefinger extended, beating time as it were, sometimes speaking with a rhythmical utterance or else using the voice in a semi-chanting way. In this method there is no musical accompaniment. I have seen this done in Uganda, Wanyoro, the Madi and Bari districts, as well as in Southern Darfour.

"Again, we have (2) the reciters of poetry or throbbing

prose. These men usually stand, swinging their bodies to and fro. The voice, which chants in a kind of monotone varying in accordance with the theme, is accompanied by the melodic strumming of a primitive kind of zither, the rhythm being accentuated by the tom-toms. This I noticed especially in Uganda, Darfour, and Kordofan.

"And (3) everywhere one met with singers who sang poems to a definite melody, and even did one not know the dialect one could almost invariably pick out either a love song or a tale of war, the chase, and so forth, from the theme attached to each. In this case, be it noted, the melody of the accompaniment harmonised with that of the voice.

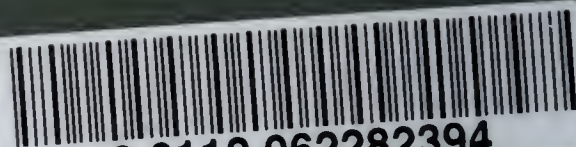
"I trust that, ere it be too late, Dr. Daniell's suggestion that these old tunes should be put on record, may be adopted not only in Wales but also in the still uncontaminated parts of the world, of which now so very few remain."

MRS. MARY DAVIES, F.R.A.M., writes:—"Since Dr. Daniell's paper on 'Vocal traditions in Wales' was read, a large number of records of Welsh folk-songs have been taken on the phonograph from singers of varying ages and of varying voices.

"Among these records, especially among those taken from the older people, are some which are difficult to write down quite correctly in accordance with the wax cylinder record, and which sound to the prejudiced ear, as I fear mine is, distinctly 'out of tune'. As far as I can tell, many of them are in unusual intervals, the flattened seventh being the one interval that is more marked in my personal experience than the others.

"There are other peculiar intervals which elude the staff notation as such, but there is no doubt that in a song of this elusive kind the 'divinely illiterate' singer sings the interval in the same way in each verse. At the same time purely diatonic melodies are sung by the same person who in other melodies had sung some of the most unusual intervals. Such a singer I heard recently in Flintshire.

"The difficulty of recording the *hwyl* in its purity has not yet been overcome. I fear that the presence of the phonograph produces self-consciousness and probably also, artificial effects."



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